

JEFFERSON

JOURNAL

September/October 2016



Oregon Battles Invasive Minnows
To Protect Non-Native Trout



A woman with long hair, wearing a light-colored jacket and a long skirt, is walking away from the camera on a sandy beach. In the background, a large, pointed rock formation (Haystack Rock) stands prominently. The sky is overcast and hazy, creating a soft, diffused light. The overall mood is contemplative and serene.

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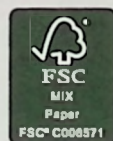
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September/October 2016

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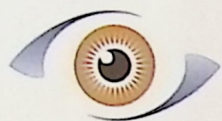
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Engaging A Nation

By now it's evident that the 2016 Presidential election is not a typical affair. One of the ways it's been atypical from a media standpoint is that Donald Trump has been the first major party candidate in modern times to so unabashedly embrace the concept that "there is no such thing as bad publicity" - an expression made popular by P.T. Barnum, the 19th century American showman and circus owner.

When Trump recently told conservative talk show host Hugh Hewitt that President Obama was "the founder of ISIS" and Hewitt responded that he would use "different language" to communicate a message on the Obama administration's policies, Trump responded: "But they wouldn't talk about your language and they do talk about my language. Right?"

Trump's unconventional media strategy has posed a real dilemma for news organizations. It would be journalistic malpractice not to report on the seemingly flagrant, often cryptic comments of a major party presidential candidate in an attempt to clarify the meaning of such comments for voters. In the past, such media scrutiny and attention likely would have caused significant negative consequences for a candidate. But that was then, and this is now. Given Trump's political durability, critics now contend that media outlets are being played by Trump, providing him billions of dollars of free publicity. The dilemma of how much a news organization should cover Trump has inspired spirited debates in newsrooms around the country.

I have listened closely to NPR's election coverage and also been part of thoughtful communication threads with NPR's news leadership. I have also shared constructive criticism from JPR listeners with NPR about its election coverage.

In April, NPR senior vice president of news, Michael Oreskes, responded to listener criticism that NPR was covering Trump too much:

"... Overall, the coverage of Trump appropriately represents his major impact on the (Presidential) race and the country. What would the alternative have been? Ignore a contender for one of the major party nominations when he says that Muslims should be barred from entering the country? Not report it when he questions whether his party's 2008 nominee is a war hero? Should we let his claim that Muslims were dancing in New Jersey on 9/11 stand unchallenged (we fact-checked it and found it false)?

"I'd like to hear more enterprise reporting that digs into the policy positions of the candidates and independently explores how the candidates plan to implement those positions..."

NPR and other media organizations have offered a pretty clear portrait of Trump. As a result, the broad public appears to have formed clear and strongly held views about him. That is actually the system working."

Conveying the consensus view of JPR listeners, I've encouraged NPR to focus less on provocative tweets and statements made by Trump which are now known to be a clear attempt by the campaign to manipulate the news cycle. Instead, I'd like to hear more enterprise reporting that digs into the policy positions of the candidates and independently explores how the candidates plan to implement those positions—stories such as John Burnett's excellent piece about a group of far West Texas residents who support Trump's proposal to build a wall across the U.S.-Mexico border and Sam Sanders' conversation with a mother and daughter who were divided Clinton/Sanders delegates at the Democratic National Convention.

In addition to its national election coverage, NPR is collaborating with member stations around the country to connect the presidential election to local communities. Through a project called *A Nation Engaged*, NPR will explore several themes in the coming months in an effort to spark a national conversation around a specific question. The next installment, which runs August 29–September 3, focuses on the question: "What is America's role in the world?" NPR's International Desk will produce four stories which examine America's economic, cultural, diplomatic and military influence around the globe. Each piece becomes a gateway to further discussion of candidate positions on critical global issues such as terrorism, migration, trade, and global alliances. Upcoming *A Nation Engaged* themes will include: Economic opportunity in America, which airs September 19–24, and What does it mean to be an American now? airing October 10–15.

I hope you'll continue to stay tuned during the coming months for coverage of the 2016 election. Together with NPR, we'll do our best to provide coverage that is fact-based, fair, comprehensive and helps you perform your civic duty.



Paul Westhelle is JPR's Executive Director.

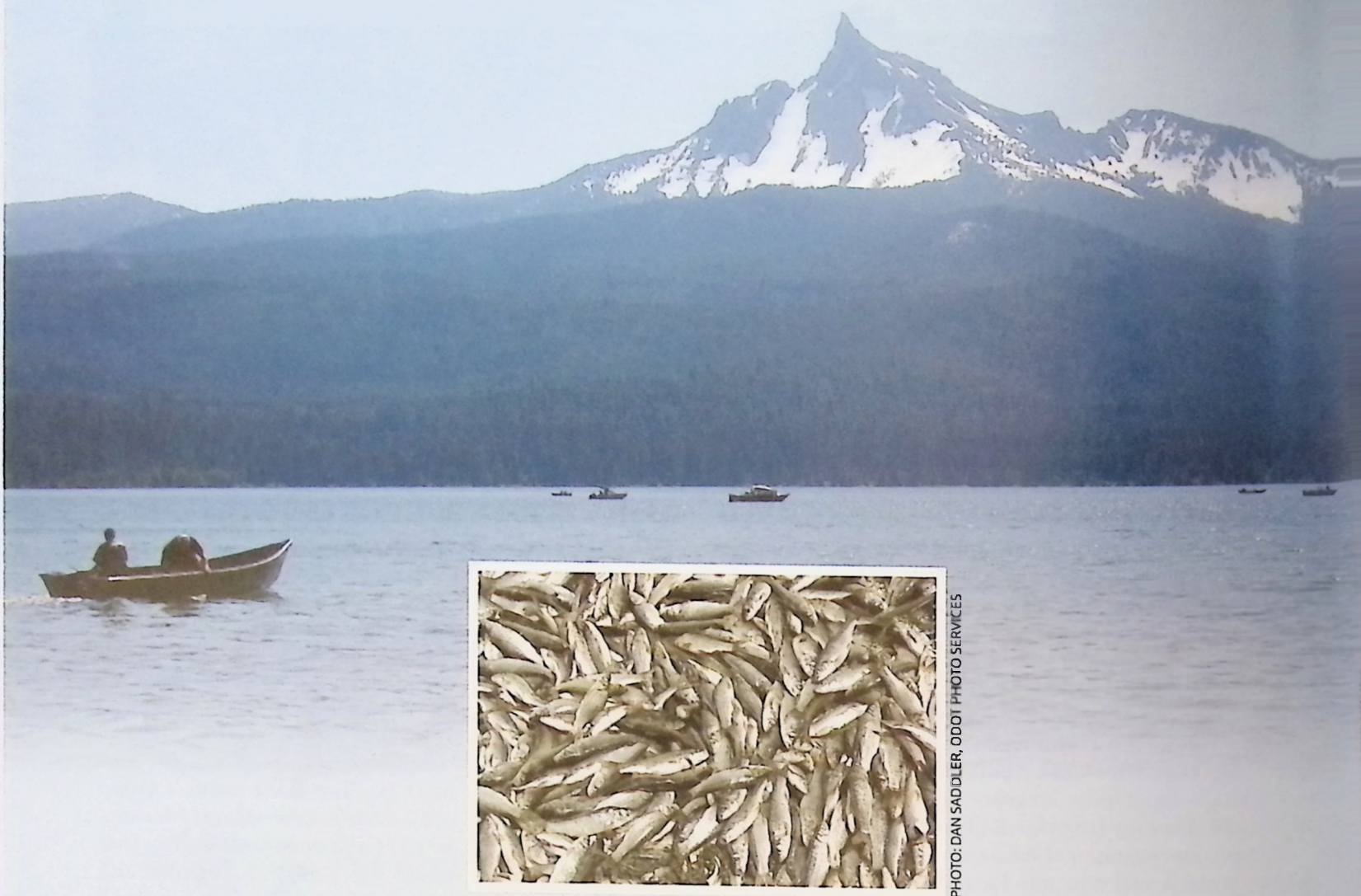


PHOTO: DAN SADDLER, ODOT PHOTO SERVICES

Oregon Battles Invasive Minnows To Protect Non-Native Trout

BY JES BURNS

It was an unseasonably warm June week when I visited Oregon's Diamond Lake.

This made for some lovely fishing weather, but it wasn't ideal for fish stocking. And that's what a small group of employees with the Oregon Department of Fish and Wildlife were there for.

"As soon as Greg gives me the word, I'll dump 'em in," said the fish deliveryman.

The thousands of fish had traveled via small trailer through the night from a hatchery in Utah. The driver arrived about two hours early in an attempt to beat the heat.

ODFW's Greg Huchko consulted with a coworker who took the water temperature at the boat landing – it was about 65 degrees. The water in the hatchery tank was 56, just within the 10-degree difference limit the biologists will allow to ensure the fish don't experience too much shock when they enter the water.

"I say go for it whenever you're ready," Huchko called out over the chatter of about ten fishermen who gathered to watch.

The hatchery man pulled the plug on the tank, and in a gushing roar, 5,000 tiger trout shot out of a pipe and into the clear water.

These were just the latest non-native fish to be introduced into Diamond Lake.

Frustrating History

Southern Oregon's Diamond Lake has a long and frustrating history. It's alternated between being one of the best trout fishing spots in the Pacific Northwest to being overrun with an invasive bait fish called the tui chub.

Twice now, the chub have moved in, caused toxic algae blooms and pushed out sport fish. Both times, state wildlife officials have taken the extreme and expensive measure of poisoning the entire lake. This last happened just 10 years ago.

But now the tui chub have appeared again. Wildlife officials found one last fall, and dozens more in traps in early June.

No one knows exactly how the fish were introduced, but there is a leading theory.

"Some idiot again, I guess, brought in some more live, little baitfish," says fisherman Don Currey, who watched the tiger trout slip into pollen-coated lake.

Using live bait in Diamond Lake is illegal and the consequences have proven to be devastating.

Currey's been fishing this lake since the 1970s. He saw what the tui chub did to the rainbow trout fishery and doesn't want the population to explode yet again.

That morning, Currey and his wife put in their drift boat in search of trophy rainbow trout - with worms, he assured me.

"I don't think there's as many as there used to be, but there will be," he said of the invasive minnow.



PHOTO: OREGON DEPARTMENT OF FISH AND WILDLIFE

Tui chub (bottom) and a golden shiner (top). Both fish are present in Diamond Lake, but ODFW says the shiners don't proliferate and affect water quality nearly as intensely as the chub.

PREVIOUS PAGE: Diamond Lake is a top trout fishing destination in the Pacific Northwest. INSET: Tui chub.

Chub Problems

Tui chub love Diamond Lake.

Lomolo Lake, just a few miles downstream, has chub, too. But they haven't taken over like they have previously in Diamond Lake - and exactly why is a mystery.

Huchko noted that part of it probably has to do with the depth of Diamond Lake. It's shallow - averaging about 25 feet. "The temperatures along the shoreline warm up pretty well because of that. And it really leads to a proliferation of tui chub. They can populate pretty rapidly."

One reason that Diamond Lake is considered to be such an amazing trout fishery is the sheer amount of benthic invertebrates, or trout food, in the water. Without chub, the lake boasts more than 300 pounds of this larvae and insects per acre. The stocked rainbow trout grow about 1 to 1.5 inches per month - small fish become large enough to spare fishermen from lying about the size of the ones they reel in.

But when the tui chub take off, they eat up all the trout food.

"Really what happens is they become the top predator in the lake," Huchko says. After just a few years, the population of zooplankton falls off a cliff. "We can go from that 300, 350 pounds

per acre down to almost zero, and at that point the ecology of the lake essentially collapses."

Without the zooplankton, Diamond Lake experiences massive blooms of toxic blue-green algae. The trout numbers drop. The shorelines become clogged with green sludge and the water becomes dangerous for humans and animals to touch.

People stop coming to Diamond Lake.

This all happened back in the early 2000s, and now history could be repeating itself.

Next Shiny Nickel

To keep this from happening, the Oregon Department of Fish and Wildlife are deploying a swimming stomach called a tiger trout.

Tiger trout are like mules - a cross between a brook and brown trout. This cross-breeding occasionally happens in the wild, but not often. And the fish that are produced are sterile.

Recently hatchery operators across the West have started to breed tiger trout as a sport fish and as a biological control for managing unwanted fish populations.

Because they can't produce offspring, they're particularly attractive. They don't pose the risk of becoming invasive and all the energy they would usually devote to reproduction goes to growth instead.



PHOTO: JES BURNS, OPB/EARTHFIX

Ray Stephens is one of two crew members hired by ODFW to trap and monitor tui chub in Diamond Lake.

"They're more aggressive," says Andrew Nikirk. "They put down the groceries, so they grow fast."

Nikirk, a fisheries biologist with the Wyoming Department of Game and Fish, calls tiger trout the "next shiny nickel" for wildlife managers. It's a fad he hopes will make a difference.

Nikirk's using tiger trout in a remote lake to eat down an overpopulation of brook trout. He's gotten anecdotal reports from anglers that fish size in the lake is increasing (evidence of success), but won't know for sure the effectiveness of the tigers until they take samples.

"The good thing, if it works, you have another fish to fish for," Nikirk says.

Anglers in Oregon's Diamond Lake won't have that option - at least at first. Fishermen will be required to release any tiger trout they catch so the fish have a chance to do their job.

And early signs that they will live up to their reputation are positive. Almost immediately upon hitting the water at the Diamond Lake boat landing, the 6-inch tiger trout start hitting the water's surface, hungry for caddis flies and other insects.

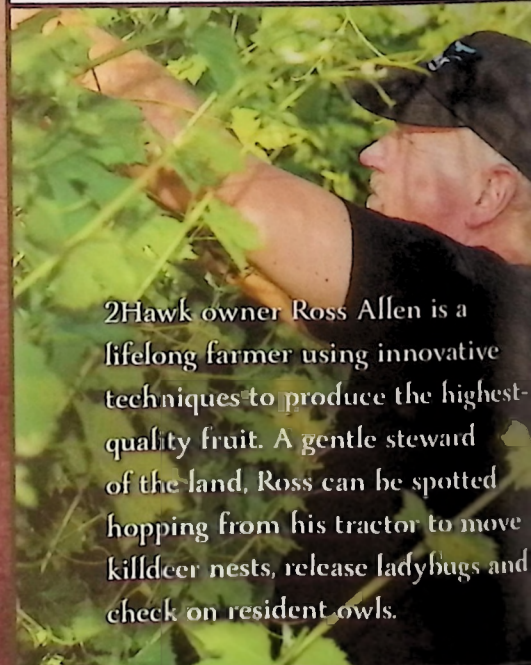
When they put on a bit more size, they should start eating small fish. Huchko acknowledges this includes the prized rain-



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PHOTO: JES BURNS, OPB/EARTHFIX

ODFW technicians set trap nets in Diamond Lake.



PHOTO: JES BURNS, OPB/EARTHFIX

Stocking tiger trout in Diamond Lake.

bow trout fry the state stocks by the thousand each year. But in comparison, he says, the tui chub should be easier prey.

Invasives Eating Invasives

It's a lot of pressure to put on a few thousand hungry trout, considering the consequence of another tui chub invasion.

ODFW says the sport fishery at Diamond Lake has generated about \$15 million in economic activity since recovering from the last tui chub invasion in 2006. Then, the state poisoned the entire lake, killing an estimated 90 million chub. It cost taxpayers about \$5 million.

At the time, poisoning the lake with rotenone wasn't popular with environmental groups. Part of the poisoning process threatened wetlands and the groups didn't like that the rotenone indiscriminately killed nearly everything in the lake, not just the chub.

In an appeal of the 2006 poisoning plan, Umpqua Watersheds, Oregon Natural Resources Council (now Oregon Wild) and Cascadia Wildlands Project also complained that taking such an extreme tactic wouldn't likely fix the problem in the long term.

At the time, and now, environmental groups support using non-chemical measures to control the chub - including predatory fish and manual trapping. This is the tactic that ODFW is deploying with the tiger trout. The agency has also hired two seasonal workers to trap and remove the chub, while monitoring for any population growth.

Alan Bunce of Umpqua Watersheds says he doesn't necessarily disagree with ODFW's decision to spend more money to control the tui chub. The Douglas County native grew up fishing at Diamond Lake, and saw the fishery crash when the chub expanded before.

But he says it does raise questions about the state's broader wildlife priorities.

"We have a lot of problems in Umpqua River Basin. We have lamprey, salmon, steelhead, native species that are falling off the map - really to be honest, are going extinct," he says. "So I look at it from that standpoint: what's the best use of public dollars?"

Bunce wants more focus on native fish restoration. And since Diamond Lake is naturally fish-free, any fish - from the prized rainbow trout to the tui chub to the tiger trout - are technically non-native.

One reason that Diamond Lake is considered to be such an amazing trout fishery is the sheer amount of benthic invertebrates, or trout food, in the water.



PHOTO: VINCE PATTON/OREGON PUBLIC BROADCASTING

A team from ODFW sampled for tui chub in Diamond Lake in 2007 but did not find any. In 2015 the non-native fish had returned.

"In the case of Diamond Lake, we're spending money on invasives fighting invasives fighting invasives," he says.

This artificiality of the Diamond Lake fishery should give everyone pause, according to Joey Tuminello, a doctoral candidate specializing in the philosophy of invasive species at the University of North Texas.

"Regardless of what the right thing to do might be, he says, "it's important to recognize we're trying to maintain this sort of circumstance that is totally human motivated."

Jes Burns is the Southern Oregon reporter for EarthFix, a collaboration of public media organizations in the Pacific Northwest that creates original journalism which helps citizens examine how environmental issues unfolding in their own backyards intersect with national issues. Earthfix partners include: Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio and KLCC.

In a culture where white is the default race,
my whiteness is like water to a fish, a sea in which I swim,
unaware of its existence.

Checking My Privilege

BY LIAM MORIARTY

Recent racially-charged killings of black men and white police officers have highlighted old racial frustrations and recriminations. Ominous comparisons are being made to 1968 when widespread riots boiled up after the assassination of Martin Luther King—and people are nervously wondering how far race relations might unravel this summer. JPR's Liam Moriarty offers some personal reflections on how racial identity runs much more than skin-deep.

So, I just looked at the profile pictures on my list of 157 Facebook friends...

There are men and women, young and old, gay and straight...

Americans, French, Germans, Brits, Dutch, even a Cuban...

Three Asian-Americans, two Latino-Americans...

And one black face.

One...a colleague with whom I've had a warm professional relationship, but to whom I've never spoken, much less met face-to-face.

One...out of 157.

So, I wonder: am I "racist"?

I like to think not; I was raised in the 1960s, by parents who taught me to respect everyone, regardless of race. I remember when they took me on a civil rights march in 1964, when I was 8 years old, joining hands with congregants from the black Baptist church across town, singing "We Shall Overcome." Those lessons have stayed with me through my life.

Still, I recognize that humans are tribal animals, that we're hard-wired by evolution to seek identity in an "us", usually by creating a "them" with whom to contrast ourselves.

And race is a viscerally-felt distinction, an instant delineation between "us" and "them."

I have to admit there have been times, walking around at night, that I've crossed the street to avoid a group of young black men hanging out on the corner. I've asked myself if I would have been as wary of a similar group of young white men. And I've had to admit, maybe not.

These days I live in an affluent, leafy college town, with charming old houses nestled into a beautiful mountain valley, a town where I feel safe walking around at night, a town where—off-campus, at least—a black face is so uncommon that I notice when I see one.

But the growing trauma of racial violence in this country has got me wondering if I've been sleepwalking through something I ought to be paying attention to.

So, as they say these days, I'm "checking my privilege." And here's where I've arrived so far.

First off, I've worked hard all my life, but money has never come easily to me. It's only in recent years that I've been able to reliably pay my bills each month and it hasn't been that long since I had to choose between paying the rent and keeping the lights on.

So for me—like for many white folks who've had to struggle to get by—being told to "check your privilege" has been a harsh and unwelcome message that triggers a defensive response.

"What 'privilege?'" we say. "I've had to bust my ass to get anything and nobody handed it to me!"

And that's true, as far as it goes.

But here's where I've found the privilege, the unacknowledged advantage I have by being white: I really don't have to think about race.

I wake up each morning and I'm a person. I go to work, and the other white people I work with see me as a person. The white folks I pass in town see me as a person.

Not as a white person. Just as a person.

And I go through my life, day after day, as simply a person. In a culture where white is the default race, my whiteness is like water to a fish, a sea in which I swim, unaware of its existence.

But what I'm starting to understand is that that's a luxury black people in this country don't have.

They are aware, every day, that they are a "minority," that they are "other." Their blackness is a daily part of their awareness. And that blackness colors every encounter they have with white people, white institutions, white authorities, especially police.

Many black parents say they have to teach their children how to handle an encounter with the police, that they must train their youngsters to be cooperative, deferential, to move slowly and to offer no resistance, however rudely or physically they're confronted by those officers. Because while a tough encounter with the police may be infuriating to white folks, it's much less likely to end with blood on the street than a similar encounter by black folks. That's a statistical fact.

And this is the reality black Americans live every day. I can't imagine how corrosive to the spirit that must be, what kind of emotional work must go into meeting that challenge in a healthy way. Because that's work I've never had to do.

Sure, over the years, I've done plenty of emotional "bucket work," to use Robert Bly's phrase, to become the person I am, a person I'm fairly comfortable being. But the color of my skin has never been a part of that work.

And that's "white privilege."

So what does this all mean? I'm not sure, yet. I'm still trying to figure this out.

But the racial segregation in my life, reflected in the nearly unrelenting whiteness of my social network, is a clue that I need to open my eyes and my ears and my mind, and allow myself to see and hear and understand the experiences of others.

Recently, in the wake of the police killings of black men in Minnesota and Louisiana, a sociology professor at Georgetown University wrote a searing op-ed in the *New York Times*. Michael Eric Dyson's powerful and eloquent cri de coeur was titled, "What White America Fails to See." Among its sad and bitter observations was this:

"Whiteness is blindness. It is the wish not to see what it will not know. If you do not know us, you also refuse to hear us because you do not believe what we say. You have decided that enough is enough. If the cops must kill us for no good reason, then so be it because most of us are guilty anyway. If the black person that they kill turns out to be innocent, it is an acceptable death, a sacrificial one."

The article was hard to read, and tears ran down my white face as I read it. And I realized that, confronted with such raw pain and despair, my good intentions and pureness of heart are not enough, that more is demanded of me to not be a part of the problem.

I need to be willing to hear "the others'" story, to listen to their truth and to accord it the respect it deserves, and not to minimize it or push it away because it makes me uncomfortable.

And, then, I need to do what is in my power to contribute to detoxifying the poisoned legacy of race in my country.



Liam Moriarty has been covering news in the Pacific Northwest for more than 20 years. After a stint as JPR's News Director from 2002 to 2005, Liam covered the environment in Seattle, then reported on European issues from France. He returned to JPR in 2013, turning his talents to covering the stories that are important to the people of this very special region.



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Wyden Wants Trade Restrictions On Flow Of Cheap Canadian Lumber

U.S. Sen. Ron Wyden says Canada is tipping the scales for its lumber companies by undercharging them for publicly-owned timber.

As a result, the Oregon Democrat says, Canadian companies have an unfair advantage over U.S. lumber producers – especially in the Northwest.

But Canadian leaders disagree. The two countries have fought over the issue for decades. They're currently renegotiating a 2006 agreement that expired last year.

Wyden and other senators are pushing for the U.S. to negotiate a new trade deal with Canada that will level the playing field – likely by putting tariffs on Canadian lumber. And if negotiations fail, they say, the U.S. should charge Canada for unfairly traded imports.

"Canada has for decades failed to play by the rules when it comes to softwood lumber," Wyden said. "These lumber subsidies are keeping our industry from creating more jobs and growing to the fullest potential."

The 2006 agreement required Canada to impose taxes and restrictions on lumber exports to the U.S. but stopped the U.S. from collecting anti-dumping duties from Canadian lumber companies. It also ended years of litigation and prevents U.S. lumber companies from filing another trade dispute until October of this year.

Wyden says the 2006 deal "had too many holes in it," and the next agreement needs to have a "quantitative restriction" on the amount of Canadian lumber exported to the U.S.

"Obviously, an agreement would be our first choice," Wyden said. "But if the negotiators can't get a deal that gives us a chance to compete fairly so our industry can grow, we're going to insist on full enforcement of U.S. trade laws against subsidized Canadian lumber."

In a recent letter to U.S. Trade Representative Michael Froman, Wyden and 24 other U.S. senators outlined their support for a deal that will "offset the harmful effects of subsidized Canadian lumber." In addition to Wyden, the letter was signed by Oregon Sen. Jeff Merkley, and Washington Sen. Patty Murray, both fellow Democrats, and Idaho Republican Sens. Mike Crapo and James Risch.

If the two countries can't reach a deal, the letter warned, the U.S. is prepared to make sure trade laws are "fully enforced against unfairly traded imports, including softwood lumber."

Wyden says the 2006 deal "had too many holes in it," and the next agreement needs to have a "quantitative restriction" on the amount of Canadian lumber exported to the U.S.



Over the past century, shared federal timber harvest revenues have become the backbones of Oregon county budgets.

Canadian Ambassador David MacNaughton fired back at the senators in a letter to Wyden, according to a news report by The Canadian Press. In it, he accused the group of using "inflated rhetoric" and "mischaracterizations."

MacNaughton argued legal challenges and investigations over the past 35 years have failed to find an adverse impact from


Canada's lumber policies, and he wrote "a successful negotiation is not guaranteed."

Wyden said the U.S. lumber industry is preparing to file a trade case in October if negotiations fail.

"We've got 30 mills in our state that are following this very closely," Wyden said. "My view is our workers and our businesses can compete with anybody on the planet when there is a level playing field."



Journalist and Ecotrope blogger, Cassandra Profita writes for EarthFix, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Jefferson Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, Southern Oregon Public Television, and Jefferson Public Radio.

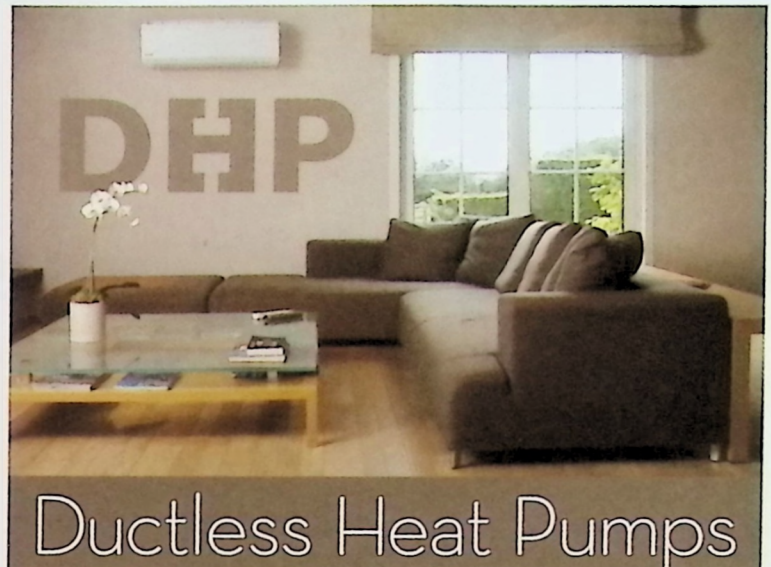


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Hunting Wild Ghosts

We don't look like ghost hunters. We're not dressed in ectoplasm-resistant overalls or toting poltergeist-zapping backpacks. We're out in broad daylight, and look pretty normal, not like those glowing-eyed TV guys who are always photographed through night-vision cameras as they whisper feverishly about paranormal emanations. No, we're a typical group of Oregonians gathered at a trailhead, men and women, old and young, with a couple of young kids racing around waving butterfly nets.

The ghost that we're chasing is—we hope—not a ghost at all. It's a bee. To be specific, it is Franklin's Bumble Bee, *Bombus franklini*, the rarest bumble bee in the world. Always restricted to a tiny range in southern Oregon and northernmost California, the species has seemingly disappeared. Despite many searches, no one has seen a Franklin's Bumble Bee since 2006, and experts fear that it is now extinct—a ghost.

The search for wild ghosts—animals and plants that are so rare that they are thought to be extinct—is becoming a sadly common activity for conservation biologists. The most famous such search is the decades-long pursuit of the Ivory-billed Woodpecker. That magnificent bird, a symbol of the primeval forests that once covered eastern North America, retreated as the forest fell before the axes and torches of the early settlers. The last undisputed sighting of the species in the United States was in the Singer Tract of northeastern Louisiana in the late 1930s. The Cuban subspecies survived at least until the 1980s, but has not been seen since. A whole series of tantalizing sightings have continued to be reported, most famously in 2005, when a shaky video was made in the Big Woods of Arkansas. Experts argued furiously about whether the bird glimpsed flying away from the camera was an Ivory-bill or its smaller and still common cousin, the Pileated Woodpecker. An intensive survey of the remote swamp was undertaken by the US Fish and Wildlife Service and the Cornell Laboratory of Ornithology, but it was abandoned five years later with no further proof. But still, every year or two comes word of an Ivory-bill sighting in some new location. As Emily Dickinson said, hope is the thing with feathers.

My own experience with ghost species began in the Samoan Islands of Polynesia. On the small island of Ofu, a drab and exceedingly shy little dove with the ironic name of the Friendly Ground-Dove had always been a bit of a phantom. During a stint as a biologist for the American Samoan government, I was given the assignment of trying to confirm that the species' tiny population had survived a cyclone that had devastated the island a few years before. Over several expeditions, I spent days crawling through saw-edged screwpine scrub, swatting mosquitoes, and listening for the ghostly coos of the dove. On

Despite many searches, no one has seen a Franklin's Bumble Bee since 2006, and experts fear that it is now extinct — a ghost.

the second-to-last day of my time on the island, as I sat nearly drowsing, I opened my eyes to see that a Friendly Ground-Dove had noiselessly appeared less than twenty feet away, standing on a patch of sandy ground. The ghost was found! Further surveys have confirmed that the doves continue to live their all-but secret lives on that far-away and jungle-covered island.

Our hunt for Franklin's Bumble Bee didn't require exotic travel. A pleasant drive from Ashland up to the Cascade-Siskiyou National Monument on a beautiful summer day—what could be finer? We crowded around Dr. Robbin Thorp to get our instructions and last-minute pointers. He's the University of California expert who was the last person to see a living Franklin's Bumble Bee. He pulled a vial out of his pocket with a common Yellow-faced Bumble Bee inside, then casually reached in and pulled it out with his bare fingers, drawing gasps from the kids. This is a time-honored entomologist's trick. Male bumble bees, like all male bees, lack stingers, and so can be handled without fear. The trick, of course, is being sure you have a male, and that's not at all obvious to the non-expert. But there is one sure-fire way to recognize a female bee: if it's carrying pollen in the "pollen baskets" on its legs, then it's a female. Females are workers, and males are not. They are drones, whose only job is mating, and so they can't be bothered gathering pollen to feed the larvae back at the nest.

The males do have one neat trick, however. When grabbed by a predator (or an entomologist's fingers), they emit a high hard buzz that tingles like a mild electric shock. Since they can't sting, it's the best defense they have—and it worked on me. I dropped that bee like a hot potato!

The demonstration over, we set out, bumble bee ID sheets in hand. My team headed south on the PCT toward a meadow where I expected an abundant display of wildflowers—and thus plenty of bumble bees. The flowers were there in abundance—





butter-yellow monkey flowers, dark pink checkerbloom, purple coyote mint—and we spent the next several hours netting and releasing Yellow-faced Bumble Bees, Yellow-headed Bumble Bees, Two-form Bumble Bees, Fuzzy-horned Bumble Bees, and Indiscriminate Cuckoo Bumble Bees. But alas, no Franklin's Bumble Bees.

Dr. Thorp believes that the disappearance of Franklin's Bumble Bee populations since 1998 is due to diseases spreading from commercial colonies of bumble bees. Bumble bees are important pollinators of greenhouse crops, especially tomatoes and sweet peppers. Studies have found that several diseases occur at far higher rates in commercial colonies than in wild populations, and have demonstrated that the disease organisms, notably the fungus *Nosema*, can be transmitted at flowers when the commercial bumble bees escape from greenhouses, as commonly happens. In addition to Franklin's Bumble Bee, its close relative, the Western Bumble Bee, has also experienced catastrophic declines across the west since the late 1990s. Other bumble bee species in our region seem to be doing fine, so the plight of the Franklin's and Western Bumble Bees cannot be blamed on a shortage of wildflowers or other general ecological problem.

The total range of Franklin's Bumble Bee covered an area measuring only about 190 miles north to south and 70 miles east to west. It may be that the species simply did not have a large enough population to allow evolution of resistance to a novel disease—a situation that is unfortunately well-documented in both human and animal populations. The Western Bumble Bee, a formerly abundant species with a range covering most of the western U.S. and Canada, is far more likely to be able to evolve resistance, and in fact two individuals were recorded on Mt. Ashland during this year's surveys, a very hopeful sign.

But I haven't given up on Franklin's. Its small range is mostly in the Siskiyou Mountains, where there are plenty of meadows and little valleys far from roads that have never been surveyed. If you're out hiking someday and spot a distant figure with a white butterfly net stalking slowly through a field of flowers—well, that may be me. Still hunting for our local ghost. Still hopeful, always.



Pepper Trail is a naturalist and writer in Ashland, Oregon. His poetry collection, *Cascade-Siskiyou*, is a finalist for the 2016 Oregon Book Award.

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As the pace of technological advancement quickens, our ability to assess the long-term impacts of technological advancements diminishes.

The Singularity Is Unclear

The future of the human race changed on Monday, July 16, 1945 at 5:30 a.m. At that moment, the rain finally stopped falling after a long night of thunderstorms and what would have been just another sunrise washing over the desolate, arroyo-scarred landscape of the Jornada del Muerto Valley was suddenly engulfed by a flash of light brighter than a dozen suns. The light was so bright it could be seen across the entire state of New Mexico as well as parts of Arizona, Texas, and Mexico.

"It was golden, purple, violet, gray, and blue," recalled Brigadier General T.F. Farrell. "It lighted every peak, crevasse and ridge of the nearby mountain range with a clarity and beauty that cannot be described but must be seen to be imagined."

The beautiful light was caused by an ugly explosion that was 10,000 times hotter than the surface of the sun. Every living creature within a one-mile radius of ground-zero was obliterated with the very ground itself transformed from sand into jade-colored glass beneath the blast's crucible of heat. Then the scorched land fell into darkness beneath a towering and ominous 38,000-foot mushroom cloud.

We had successfully detonated the first atomic bomb and created a weapon of mass destruction. Whatever future could have been imagined for the human race up until that moment had changed forever. For the first time in history, man could imagine a future in which he could destroy the entire world and perish forever from the face of the earth.

Not even Robert Oppenheimer, the head of the Manhattan Project's scientific crew that created and detonated the first atomic bomb, fully comprehended the impact of what had been accomplished until after that first test blast when he reportedly uttered a quote from the *Bhagavad-Gita*.

"I am become Death," he said, "the destroyer of worlds."

His test director, Ken Bainbridge, responded a bit more bluntly.

"Now we're all sons of bitches," he said.

As the pace of technological advancement quickens, our ability to assess the long-term impacts of technological advancements diminishes. As our ability to assess those impacts diminishes, the chance of unforeseen consequences increases. This is a problem if we desire to be good stewards of the present—as opposed to "sons of bitches"—and create a future worth living in for those who, for better or for worse, inherit the future that we are, in part, creating with the very decisions we are making in the present.

We live in an era of rapid technological progress in which one advancement leads quickly to another in shorter and shorter cycles.

"Technological change isn't just happening fast," wrote James John Bell in *The Futurist*. "It's happening at an exponential rate... we won't just experience 100 years of progress in the twenty-first century—it will be more like 20,000 years of progress."

Acceleration of technological advancement at an increasingly exponential rate will, at some point, theoretically reach a "singularity". This is a point in the technological revolution that will be similar to the theoretical singularity that occurs within a black hole; hence the use of the term "singularity".

"At this singularity the laws of science and our ability to predict the future would break down," wrote Stephen Hawking in his book *A Brief History of Time*.

The technological singularity, which is often referred to as simply the "singularity", is a postulated point in time when the rate of technological advancement accelerates beyond our ability to fully comprehend or predict the future. In his book *The Singularity is Near*, Ray Kurzweil writes that the singularity is "a future period during which the pace of technological change will be so rapid, its impact so deep, that human life will be irreversibly transformed."

According to Kurzweil, the singularity will be characterized by a time in which "societal, scientific, and economic change is so fast we cannot even imagine what will happen from our present perspective."

The singularity is not based upon one particular technological advancement; rather, it is predicated on the convergence of developments in areas such as computer science, bio-tech, artificial intelligence (AI), neuroscience, nanotechnology, robotics, and genetics. Some singularity apologists advocate that the tipping point for the singularity will be the development of machine intelligence that exceeds human intelligence. This super-intelligence would then have the ability to create an even greater intelligence.

Contrary to popular sci-fi movies and novels, I don't believe that machine intelligence of this magnitude will be built from scratch and housed within an AI robot or a computer. The more likely scenario will be the merger of humans with the technology we've created. At first this merger will be to augment human intelligence. Eventually, we'll replace our limited brains with something that has far more capacity. I believe this is the likely scenario because we've already been working on it for a couple million years. Think of the singularity then as the point when evolution is no longer a natural process that occurs over millions of years but is directly and immediately influenced—or even created—by its participants.

Continued on page 31

GEOFFREY RILEY

Advancing A Conversation On Race

We're forced to recognize our comfort zones now and then. Living in this region feels like a comfort zone to me; that's why I've lived here for more than three decades. But one person's comfort zone can be another person's danger zone, and they can occupy the exact same physical space.

Case in point: attitudes of racial bias that emerge from time to time. Our listening area is inhabited by a population that is overwhelmingly white, and those of us in the majority can easily assume that things are hunky-dory *based on our own perceptions*. And that's just the point we're embracing in an outreach effort at JPR News: to work to truly understand the perceptions of people NOT in the majority.

Think about your own life and any incident in which your skin color became an issue. I can scare up exactly TWO from my memory, and they were 30 years and 3,000 miles apart. Contrast that with the Oregon Shakespeare Festival actor who was the target of ugly racist comments in Ashland in late June. The least offensive part was a claim that "the KKK is alive and well here." The community rushed to support Christiana Clark and other people of color. Another festival actor received a death threat a few days later. It may be true that such incidents are rare, and it may be easy to pass off any perpetrator as an "angry nut job"... but if it happened to you, how would you feel?

Such incidents force us to confront the truth that race is still a big issue in America, even in places where we least expect it. Too many events of the last few years can be triggered in memory with only a city name: Ferguson. Baltimore. Dallas. Baton Rouge. All the incidents together point out how much work we still have to do, just to reach a basic understanding of what it is like to be dark(er)-skinned in America.

The *Jefferson Exchange* hosted an hour-long discussion in late July about what life is like for people of color in our region. I vacated the host chair for the day and turned it over to Robert Goodwin of the Oregon Shakespeare Festival, who did a wonderful job. He did what I could not: start the conversation on square *two*. Because as a white guy living in a mostly-white place, some of the most obvious questions and points of conversation are simply not within my experience. Rob, with guests Sharifa Johka and Ben Garcia, took the conversation much deeper than it might otherwise have gone. (Find it online at: <http://ijpr.org/post/living-color-southern-oregon>.)

We plan more such programs. Christiana Clark herself appeared as a guest on the *Jefferson Exchange*, in a program hosted by Marjorie Trueblood-Gamble, Associate Director of Student Life-Diversity and Inclusion at Southern Oregon Uni-

versity, with guest Alma Rosa Alvarez, an English professor specializing in ethnic literature (<http://ijpr.org/post/racism-can-happen-here>).

Further programs are being sketched out. Credit for this initiative goes to *Jefferson Exchange* producer and back-up host Emily Cureton. She put in the long hours on the phone and on email, finding the people who could help us take the deep dive into better understanding a world in which we all live... but some of us can scarcely recognize. And Emily shook up our in-

The absence of sheets and hoods in our time may make racists harder to pick out in a crowd. But they surely remain.

house world enough to get us all thinking and talking about the subject matter in the newsroom. As evidence, I offer JPR reporter Liam Moriarty's very personal examination of what it means to grow up with white

privilege. His piece, which aired on *Morning Edition*, can be found on page 10 of this issue.

Liam also reached out to the Shakespeare Festival after its publication of "An Open Letter to Our Community" in late July addressed the racist incidents (<https://www.osfashland.org/press-room/press-releases/open-letter.aspx>). As of this writing, we have an enthusiastic response from OSF to work on projects together that focus further attention on racial bias, its expression in our region, and how to respond.

I disabuse myself of the notion that we'll eliminate racism in my lifetime. The apex of the Ku Klux Klan in Oregon was nearly a century ago, and we're still talking about racism. The absence of sheets and hoods in our time may make racists harder to pick out in a crowd. But they surely remain. And only by thinking outside the box, outside our own skin, can we take the steps to truly make racism a thing of the past.



Geoffrey Riley began practicing journalism in the State of Jefferson nearly three decades ago, as a reporter and anchor for a Medford TV station. It was about the same time that he began listening to Jefferson Public Radio, and thought he might one day work there. He was right.

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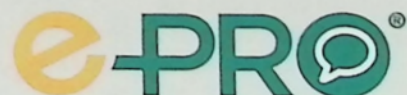


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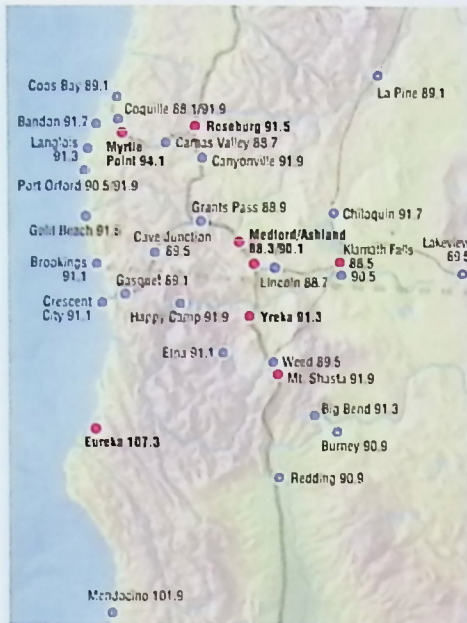
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The ensemble cast of *The Barber of Seville*.

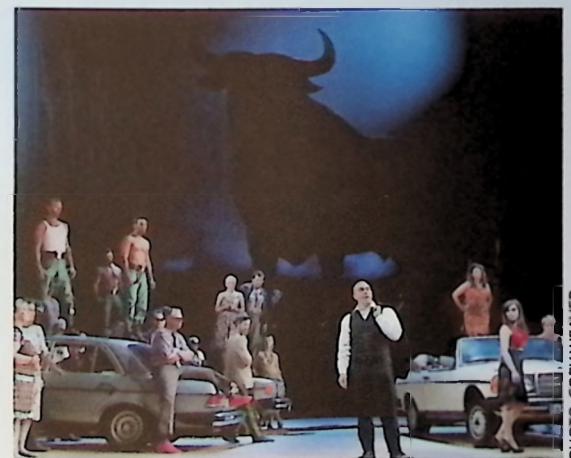
PHOTO: CORY WEAVER

San Francisco Opera

- Sept 3 *Die Meistersinger* by Richard Wagner
- Sept 10 *The Magic Flute* (in English) by Wolfgang Amadeus Mozart
- Sept 17 *The Barber of Seville* (in Italian) by Gioachino Rossini
- Sept 24 *Usher House* by Gordon Getty
La Chute de la Maison Usher by Claude Debussy
- Oct 1 *Dialogues of the Carmelites* (in French) by Francis Poulenc
- Oct 8 *Carmen* (in French) by Georges Bizet
- Oct 15 *Don Carlo* by Giuseppe Verdi
- Oct 22 *Jenůfa* (in Czech) by Leoš Janáček

JPR Saturday Morning Opera

- Oct 29 *Montezuma* by Carl Heinrich Graun



Zachary Nelson (Escamillo) in SFO's production of *Carmen*.

PHOTO: CORY WEAVER

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- 3:00pm Q
- 4:00pm All Things Considered
- 6:00pm World Café
- 8:00pm Undercurrents
(Modulation Fridays 8–10pm)
- 3:00am World Café

Saturday

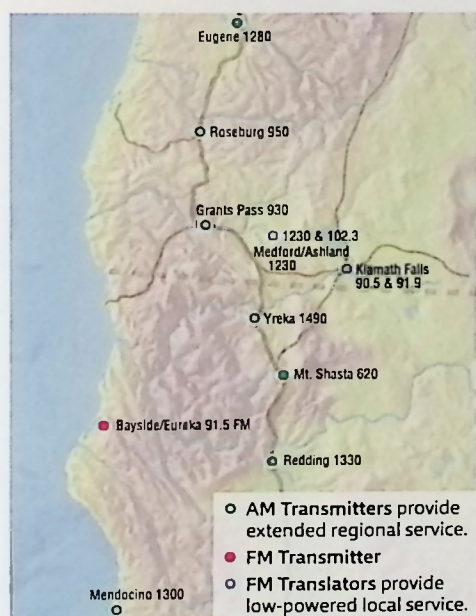
- 5:00am Weekend Edition
- 10:00am Wait Wait... Don't Tell Me!
- 11:00am The Best of Car Talk
- 12:00pm Radiolab
- 1:00pm Q the Music
- 2:00pm E-Town
- 3:00pm Mountain Stage
- 5:00pm All Things Considered

- 6:00pm American Rhythm
- 8:00pm Sound Opinions
- 9:00pm The Retro Lounge
- 10:00pm Late Night Blues
- 12:00am Undercurrents

Sunday

- 5:00am Weekend Edition
- 9:00am The Splendid Table
- 10:00am This American Life
- 11:00am The Moth Radio Hour
- 12:00pm Jazz Sunday
- 2:00pm American Routes
- 4:00pm TED Radio Hour
- 5:00pm All Things Considered
- 6:00pm The Folk Show
- 9:00pm Folk Alley
- 11:00pm Mountain Stage
- 1:00am Undercurrents

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- 2:00pm To the Point
- 3:00pm Fresh Air
- 4:00pm On Point
- 6:00pm Fresh Air (repeat)
- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 7:00am WorldLink
- 8:00am Day 6

- 9:00am Freakonomics Radio
- 10:00am Living On Earth
- 11:00am Science Friday
- 1:00pm West Coast Live
- 3:00pm A Prairie Home Companion
- 5:00pm To the Best of Our Knowledge

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- 1:00pm To the Best of Our Knowledge
- 3:00pm West Coast Live
- 5:00pm Ask Me Another
- 6:00pm Selected Shorts

- 7:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 7:00am Inside Europe
- 8:00am On The Media
- 9:00am Ken Rudin's Political Junkie
- 10:00am Reveal
- 11:00am TED Radio Hour
- 12:00pm To the Best of Our Knowledge
- 2:00pm Backstory
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MOLLY TINSLEY

The Game Of Thrones

As do all Shakespeare's history plays, *Richard II* serves up a political lesson on the civil chaos brought on by misrule. It brings us an England consumed by an all-or-nothing game of power politics, in which victory is Pyrrhic and defeat is a capital crime. The endlessly fascinating OSF production, directed by Bill Rauch in the Thomas Theatre, transposes the action to a contemporary arena and peels ideology down to personality. It spotlights the psychological tug-of-war between two deeply flawed human beings: King Richard, the ruminating poet-thinker and his cousin, and antithesis, Henry, the extroverted fighter and strategist.

Rauch crafts an ominously silent funeral to start the play. A Mafia-inspired affair, the members of the English royal family acknowledge the death of their relative Gloucester. The faint, background rat-a-tat of an automatic weapon hints that the duke met a violent end. Immediately, Henry accuses one of Richard's followers of orchestrating the murder, and it falls to the implicated Richard to "purge the...choler" that erupts. He fails miserably. Here Christopher Liam Moore's man-child of a king copes with the crisis by playing with words. He speaks in rhyme, for example, and when that doesn't impress, he throws an all-out tantrum. His melt-down reminds us of the historical fact that Richard was ten years old when fate tapped him to rule a conniving crew of noblemen. Moore gives us a king whose emotional development froze at that point as he turned inward to the intricacies of language for soothing distraction.

As the usurper Henry, Jeffrey King looms gigantic over Moore's diminutive Richard. Moore speaks in a thin voice, his bemusement masking terror; King is brash and self-confident, his genial grin masking ambition. Moore's wide gaze seems focused elsewhere, anywhere less threatening than the brutal space his rival dominates; meanwhile King keeps his eye on the prize, listening stone-faced to Richard's poetic speeches, then pushing ahead with his realpolitik.

It's clear that Richard hasn't a chance against Henry, yet he crafts for himself a unique form of victory: preemptive capitulation. Always several verbal steps ahead of his cousin, he surrenders before the usurper can spring his trap. Richard directs his own deposing, lobbs the royal orb at Henry as if to ask, "This old thing?" then plays *gimme* with the crown.

Richard II is propelled by the clash of two antithetical characters. In his later tragedy *Hamlet*, Shakespeare unites the qualities of courtier, soldier, and scholar in one highly regarded young man. Although Hamlet has reason to distrust almost everyone around him, the conflict that drives his play forward in fits and starts originates in his own mind. And that's where director Lisa Peterson seems to locate much of the action in her



PHOTO: JENNY GRAHAM, OREGON SHAKESPEARE FESTIVAL

Hamlet (Danforth Comins, right) ponders his course of action after Marcellus (Al Espinosa), Horatio (Christiana Clark) and Barnardo (Ted Deasy) and the Danish prince have a run-in with the ghost of Hamlet's father.

extraordinary production of the tragedy running in the OSF's Elizabethan Theatre.

The spare set features an upper stage where musician Scott Kelly presides. As the play opens, he plucks ominous chords from his electric guitar, accented by Hamlet (Danforth Comins) on his own instrument below. The music reflects Hamlet's inner state: he is unstrung. His father, King Hamlet, is dead and his mother Gertrude has remarried his father's brother, Claudius. And it gets worse. Amid electronic sounds that echo the Hamlet's mental music, the ghost of his father flits on and off from every portal, but finally stays to reveal that Claudius has murdered him and to demand revenge.

Trapped between the world of the mind where his father's ghost survives and the material world ruled by his murderous uncle, Hamlet has lost all his mirth. His description of his heavy disposition offers perhaps the most eloquent anatomy of depression in all literature, and it is underscored by costume designer David C. Woolard, whose palette ranges from black through every shade of gray. The arrival of the traveling players triggers an explosion of color, the exception that proves the rule. They bring glimpses of the old charismatic Hamlet, enthusiastic and involved, before the shock of regicide and what passed for incest shook his world.

In the rhythm and inflection of his lines, Comins's won't recall any Hamlet you have seen before. Standard notions of the Prince's procrastination and melancholy pale before the incredulity and horror that grip Comins at the moral corruption surrounding him. Fundamental laws of have been broken; lust and appetite for power have dulled empathy and encouraged random cruelty, and everyone except him is proceeding as if there's nothing wrong. Hamlet is a whistleblower, and when his angry urgency finally registers, *he* gets labeled the problem.

Hamlet has a heart—we hear it beating in the soundscape when he is riled—and he thumps it with his right fist to summon courage and connection. What he sees around him is heartlessness. Thus Claudius (Michael Elich) and Gertrude (Robin Nordli) appear onstage as Hamlet perceives them: continuously posing as

Continued on page 33

DANIELLE KELLY

Soul Is Back

My mom grew up in inner city Detroit, attending grade school in the 1960s with Stevie Wonder. She shared social studies, science and an arts elective called "Auditorium" with Mr. Wonder. In this class, students were required to create mock radio shows and Stevie's contribution was usually playing his harmonica. If only I could have been a fly on the wall. Needless to say, Motown was my mom's music. When I was growing up, soul was a staple in my house. It was the music my Dad would blast on our stereo to lift the mood; it was my Mom's music of choice to inspire my brother and I to do household chores. And now as an adult, I'm treated to doses of nostalgia whenever I turn the radio on because soul is playing everywhere again.

I recently had the pleasure of meeting neo-soul singer Allen Stone at the JPR studios. In a *Live Session* interview, host Eric Teel asked Stone why he was drawn to soul. I concur. He chuckled and remarked that it was like asking someone why they liked chocolate or vanilla. It just feels good when you hear it. It is the number one genre filling my personal playlists and a hearty stack of CD copies of retro and neo-soul records occupies the console and glove compartment of my car. I'm such a soul junkie that I sing in a soul cover band of my own creation, simply named the Danielle Kelly Soul Project.

To my delight, soul has come full circle and is making a resurgence among contemporary recording artists. Each month we have the pleasure of featuring a brand new batch of soul artists on *Open Air*. Amy Winehouse may have been one of the biggest names at the start of this resurgence, but also think Adele, Aloe Blacc, Sharon Jones and the Dap Kings, Leon Bridges, Curtis Salgado, Charles Bradley, James Hunter Six, Allen Stone, and Andra Day. These artists nod to the greats in their writing and honor them by covering the retro classics from the 50s and 60s. We are hearing an echo of songs woven into these new tapestries of sound by the likes of Etta James, Sam Cook, Aretha Franklin, Bill Withers, Stevie Wonder and company.

Soul, like jazz, is *our* American music, a direct social evolution of Jazz. From 1959-1972 the Detroit based Funk Brothers were the recording session studio band for almost all of the Motown recording artists. They created the drum, bass line,

Soul is such an appealing genre because of its dedication and commitment to authenticity — not overly-electronic or highly-produced. The expression of raw emotion makes soul music a cathartic experience for all involved.

in lights, but the Funk Brothers were arguably the instrumental backbone of the whole Motown era. The majority of

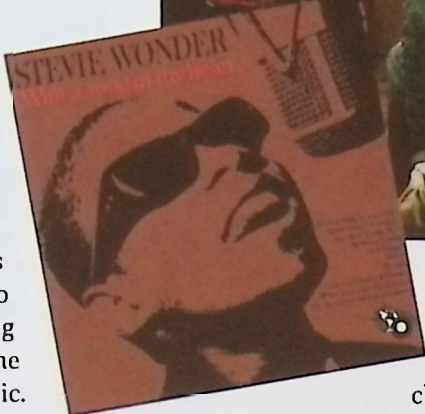
these players were previously professional jazz musicians in search of a replacement for their dwindling jazz careers, and the new wave of soul music was the place to be. The beats were no longer 2 and 4, but you can't listen to Stevie's "Superstition" or "Sir Duke" and tell me those tracks don't swing.

This soul music is *ours*, it's familiar, and now it's new again with fresh songs and armies of horn sections and backup singers. Soul is such an appealing genre because of its dedication and commitment to authenticity—not overly-electronic or highly-produced. The expression of raw emotion makes soul music a cathartic experience for all involved.

You can tune in to *Open Air* (weekdays 9am-3pm on JPR's Rhythm & News service) to hear soul dominating the new material we play. You'll hear artists such as Empty Houses, Eric Krasno, Hannah Gill and The Hours, and The Soul of John Black. They just keep coming at us. Tambourines, bouncing bass lines, horn sections with bari-saxophones up front, led by crooning and torchy belting. Love songs filled with sass, hip-shaking hooks and backup singers telling it like it is. Soul is popular music again, and it feels so good.



Allen Stone



From Sitka, Alaska, Danielle Kelly moved to Ashland in 2003 to study theater at Southern Oregon University, acquiring a Bachelor of Fine Arts in 2007. She has remained in the Rogue Valley since, pursuing a performance career with modeling, commercial acting, and working as a live performance vocalist. She manages and is the lead singer of her two performance groups: DK Soul Project and DK Jazz Project, and adds hosting Jefferson Public Radio's *Open Air* to her resumé for 2015.

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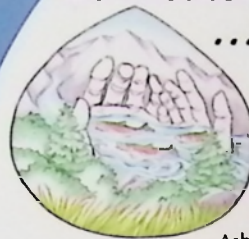
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DON KAHLE

New Media Is Growing Up

Anyone paying attention to politics lately has noticed that small changes barely seem worth the trouble anymore. Congress can't be bothered to make laws. The Supreme Court is pushing cases back to the states the way an infant refuses his creamed carrots. American voters have forgotten that lofty goals are usually accomplished with tiny steps.

Don't look now, but so-called New Media is growing up and it's helping traditional media outlets stake a better future for themselves. Facebook, Twitter, Apple's FaceTime, and even video games have begun making positive contributions that cannot yet be calculated.

Facebook Live was rolled out to users only a couple of months ago, but it's already having an impact. In the past few months, police have been caught on cell phone cameras shooting unarmed black men. In at least one case, the officer's body cam had mysteriously malfunctioned just before the incident. In other cases, official video recordings must pass internal review before it's released to the public, and that often takes months.

But now, because a passenger or passerby has a phone and Facebook already in hand, immediate recordings can be posted for all to see. "He said, she said" has been transformed into "they saw, we saw." This undoubtedly will have some unpleasant consequences, but a society that claims to value openness just became more open.

Sometimes that commitment to openness is less than sincere. When Democrats in Congress staged a sit-in to promote gun control, Republican leaders gavelled the session closed, which effectively cut C-Span's broadcast of the protest. When members of Congress began live-streaming the protest using their phones, C-Span showed those feeds to its viewers.

Turkey's president was vacationing when a coup attempted to depose him. Rebels had taken control of the state-run television station, so President Erdogan used his iPhone's video chat feature to address the country. CNN filmed the picture streaming on a phone.

The same day, an American presidential candidate announced his running mate on Twitter, half a day before the official news conference.

I had an encouraging experience myself with Facebook recently. After I wrote a column about the Lane County Commissioners contemplating a law that would give them the authority to block any initiative petition they deemed "not of county interest," one commissioner posted a clarification on my Facebook wall.

News outlets have always told us what happened. Technology now allows us to watch what's happening.

That prompted several clarifications of the clarification from other Facebook friends of mine — an attorney, a law professor, and a judge. I don't know if their responses will be ultimately helpful, but I tagged each of the county commissioners to be sure they could benefit from insights that were definitely above my pay grade.

If I had to read about what my friends had for lunch for a decade before Facebook matured enough to exchange substantive information between friends of friends, maybe it was worth it.

And then there's Pokemon Go, which is as silly as every other video game, except for three things. This game cannot be played sitting still. It uses the smart phone GPS function to reward those who travel great distances. My son has walked 70 kilometers in the past two weeks, playing the game.

He's not walking in circles. The game uses real-world landmarks, inserting a layer of critters and lures and hints. It uses "augmented reality," making it less escapist than its predecessors.

Players are outside, playing the game, talking to one another, sharing and cooperating. People who don't know each other are helping one another. That's the part of our reality that most needs augmenting.

Meanwhile, traditional media outlets are not standing still. Newspapers in particular are transforming themselves into media companies, competing for breaking news and providing copious listings that never could have been affordable when they were limited to tossing newsprint on doorsteps once a day.

Investigative journalism in particular may be undergoing an important renaissance. Whether it's Bennett Hall in Corvallis retracing the nuclear fallout from a local program that ended in 1972, or Eugene's Dylan Darling examining a controversial repaving project, reporters are refusing to take "no comment" for an answer.

News outlets have always told us what happened. Technology now allows us to watch what's happening. That may sharpen the focus on stories that have been hidden from view. If investigative and interpretive journalism can fill in those important cracks, we may be entering a golden age for media and citizens alike.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.

LAURA SYDELL

Why Taylor Swift Is Asking Congress To Update Copyright Laws

Congress is in the midst of a review of the copyright laws to make sure they're up to date. Some of the recording industry's biggest stars, among them Taylor Swift, Katy Perry and Paul McCartney, recently signed a letter urging lawmakers to make reforms.

The artists say that aspects of the law that were written in the late 1990s make it too easy for tech companies to ignore rampant piracy on their sites and put too much responsibility on the artists themselves to find the illegal music files.

It may be hard to feel sorry for high-profile artists like Taylor Swift – but you might feel bad for Sam Rosenthal, who runs a small independent label, Projekt Records. He's been making a living as a musician and producer of electronic music for 30 years. Over the past decade, he says he's struggled to keep his business alive.

"It involves continuously finding more ways to save and downsizing. And trying to keep ahead of the decline basically," Rosenthal says. "I had 11 people working for me in the '90s and now I have two part-time people working for me."

Like a lot of people in the music business, Rosenthal puts the blame on rampant online piracy. He points to one of the electronic musicians that he produces, Steve Roach.

"He's pretty much lived his life to create art. He is really dedicated to it," Rosenthal says. "He puts a lot of time into his work and also money into the studio to have the best possible album."

And that used to pay. Rosenthal says Roach's albums regularly sold 50,000 to 60,000 copies. But that was before the days of massive file sharing on the Internet. Now, a quick search on Google will take you to sites where you can download copies of Roach's music for free.

And here's where Rosenthal gets angry about copyright law: Google is not responsible for taking down links to the pirated song unless Roach or his label let Google know it's there. Rosenthal says it's tough to play Internet detective for all the artists on his label, especially when every time one illegal link gets taken down another one pops up.

"It's a really unreasonable expectation," he says, "that I would have the time to chase people all day when I should be running a business and making music."

The problem, he says, is the "safe harbor" provision of the Digital Millennium Copyright Act. It was written when Congress was revising the copyright laws in 1998 to account for the growing presence of the Internet and protects Internet services from financial liability if people use them to post unauthorized copyrighted material.

'Designed for a different age'

"It was a system designed for a different age," admits Jim Burger, a copyright attorney who represented tech companies at the time. "It's like traffic rules for carriages with horses, and you have autonomous cars now."

When the law was being written, Google had just been founded and YouTube didn't exist. "The concern that Congress clearly had in mind was it did not want to throttle or chill innovation and expansion of the Internet," Burger says. "And they didn't want the overhang of copyright lawsuits."

Of course, now Google is one of the most valuable companies in the world. That is why Rosenthal and many other artists think Google and other Internet giants should be made legally responsible for finding unauthorized files and taking them down.

"Google could solve this problem – 90 percent of this problem – with one switch," Rosenthal says. "And if they were really on the side of the creators they would do something about that."

Actually, representatives of Google's YouTube say the video service does do something. Artists can register their songs with Google's Content ID, which locates uploads of their music and lets artists run ads over those videos. "Ninety-five percent of the time they're choosing to monetize it, which means they share the revenue," says Katherine Oyama, legal counsel at YouTube.

Since YouTube launched Content ID a decade ago, the program has paid \$2 billion to rights holders – but that includes other copyright owners such as filmmakers as well as musicians.

But according to the Recording Industry Association of America, YouTube saw a more than 100 percent increase in the number of video plays last year, but the music industry saw only a 17 percent increase in the revenue sent to artists. The organization says these figures show that the tech companies gain more from the artists than the artists get in return.

Plus, Content ID tracking doesn't work for Google search, which artists say continues to bring up links to sites that list pirated versions of their songs.

'Hand in every cookie jar possible'

There could be a generational difference in the way artists approach the Internet to make a living.

A cappella singer Peter Hollens, whose YouTube videos have been viewed tens of millions of times, thinks the Internet opened the door for him to reach fans and turn it into a living.

Continued on page 31

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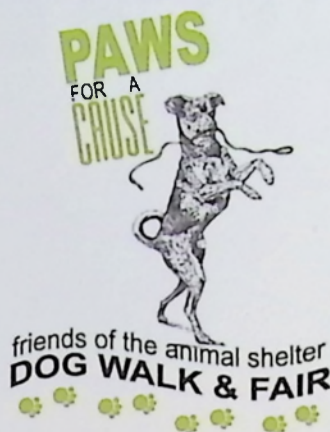
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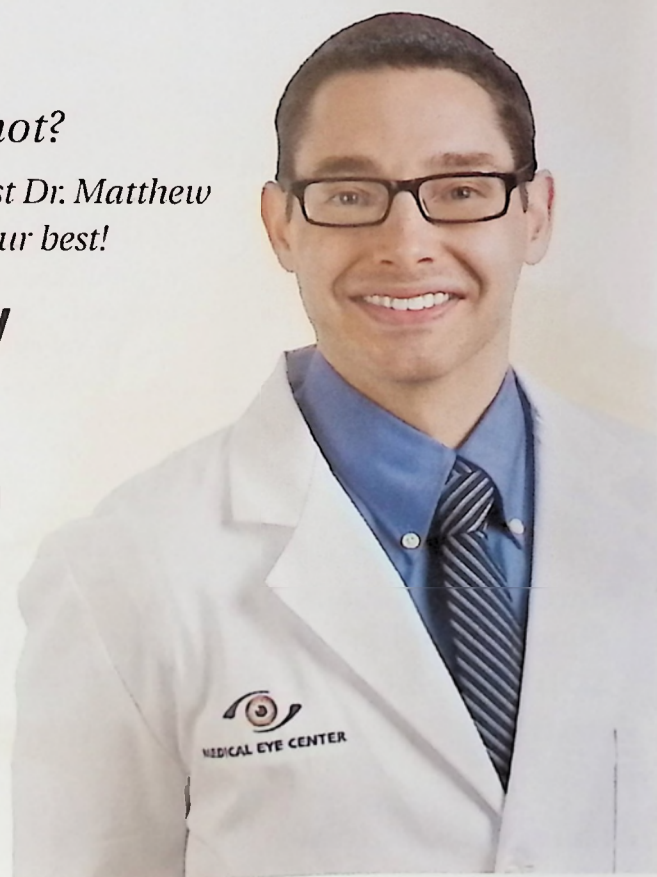
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Tech, Culture...

Continued from page 28

"The fact that I can do it as a dorky dad," says the 34-year-old. "I truly believe that anyone with the gumption and the drive can make this happen."

Hollens thinks people who've been in the business for a long time just need to learn how to get their music in all the right places and bring in different streams of income.

"To make a living as a musician most people know ... you need to have your hand in every cookie jar possible," he says. That includes Spotify, SoundCloud, commercials, video games and just about anywhere that music can be found.

In fact, Hollens credits the safe harbor provision itself with his success. He fears that if Congress made Internet companies responsible for finding and taking down unauthorized music files, they would begin to err heavily on the side of caution and censor musicians out of fear that their music might violate the copyright laws and the company would be responsible for millions of dollars in fines. Under U.S. copyright law, violators can be fined up to \$150,000 for each work infringed.

It may be that it's just too hard for older musicians to learn the new business. But Rosenthal and others say that it should still be up to them to control where the music they've worked so hard to create shows up. Rosenthal doesn't think he and other artists should have to bear all the responsibility for finding every place on the Internet where their music is put up against their will.

Congress will likely hear from musicians like Hollens and Steve Roach and his producer Sam Rosenthal as it continues its review of the copyright laws. Lawmakers are expected to unveil an outline for reforms this fall.



Laura Sydell fell in love with the intimate storytelling qualities of radio, which combined her passion for theatre and writing with her addiction to news. Over her career she has covered politics, arts, media, religion, and entrepreneurship. Currently Sydell is the Digital Culture Correspondent for NPR's *All Things Considered*, *Morning Edition*, *Weekend Edition*, and NPR.org.

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Inside the Box

Continued from page 17

If you are having difficulty conceiving what that future might be like or what it would lead to next, then you have just experienced a taste of the singularity. If you find this somewhat disturbing, you're not alone.



Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.



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MICHAEL JOYCE

Do Catholic Hospitals Limit Health Care Options For Rural Communities?

The number of Catholic hospitals and mergers is growing. In many rural areas along the West Coast, Catholic healthcare systems dominate the medical landscape. This raises the question whether important medical decisions are being made by physicians...or bishops.

JPR's Michael Joyce—a physician himself—spoke to health care providers in Humboldt County.

Catholic hospitals have long enjoyed a much-deserved reputation for tending to the needy and offering quality healthcare. Along with this, a recent report by the ACLU and MergerWatch finds the number of Catholic-affiliated hospitals nationwide has grown by 22 percent since 2001. Now, four of the ten largest healthcare systems in the country—that's one out of every six hospital beds—are Catholic-affiliated.

But in Humboldt County, nearly two-thirds of the hospital beds—and about a third of the doctors—are associated with the Catholic St. Joseph Health System. This directly affects health care decisions, mostly at the beginning and end of life.

A reminder of this was just this past June, when the End of Life Option Act became law. That's California's version of Oregon's Death With Dignity Act.

"St. Joe's will opt out because it's been the way we've practiced in the almost 100 years since we've been established," says Dr. Bill Parks.

Parks is the Chief Medical Officer for St. Joseph Health in Humboldt County. I ask him if by declining to participate in the End of Life Option Act, doesn't that give a single religious group disproportionate influence in limiting health care options, such as how the terminally ill choose to die?

Parks doesn't think so.

"I don't see it as an option that's going to be limited," he says. "I think there will be those physicians who are going to believe that everybody has that right .. and they do .. and if they can make the medical case for it in their conscience then they probably will participate. I don't anticipate a shortage."

But others think that getting the requisite two doctors to sign off on a patient's End of Life request won't be easy; especially in a rural area with a strong Catholic healthcare presence.

"I think it is going to be extraordinarily difficult for patients in Humboldt," says Dr. Beth Abels.

Abels has been an internist in Humboldt County for 26 years.

"First of all, a lot of patients in Humboldt have no physician," she says. "Either they have no provider or a midlevel

provider, and they are apparently not able to sign off on this. Secondly, the physicians who most commonly deal with these end of life dilemmas are the oncologists, and St. Joe's owns the oncologists."

In fact, all of the cancer specialists in the county contract with St. Joseph.

Abels also thinks few of her colleagues will actually be willing to write life-ending prescriptions.

"I think a lot of doctors in general have an ethical dilemma with it," she says. "We are taught to heal. We're upholding the Hippocratic Oath. And I think a lot of people, whether for religious reasons or professional reasons are going to have a hard time writing a prescription to end someone's life."

And then there is the other end of life. Local midwife Stef Stone doesn't like Catholic doctrine limiting the options of her pregnant patients. She notes that Catholic hospitals typically refuse to offer abortions, fertility assistance, or even sterilization procedures like a tubal ligation.

"For example, somebody who's having a C-section and they actually have to go through surgery again to get the tubal somewhere else. And they can't get that tubal during that surgery. I think that's putting somebody in danger," she says.

I ask if she considers that malpractice. She wouldn't go that far.

"I don't know if you can call it malpractice but it's bad, bad decision-making. It's inhumane. That a religious doctrine makes decisions over somebody's body," she says.

And these decisions are based on doctrine; specifically the 72 rules set forth by the US Conference of Catholic Bishops. These rules are called the "Ethical and Religious Directives for Catholic Healthcare Services".

For example, Directive 48, which can actually endanger mothers because it considers aborting an ectopic pregnancy not 'morally licit'.

Medical professionals and evidence-based science are not cited in the document. Quotes from the Bible are.

This despite the fact that Catholic hospitals nationwide receive billions in public funding.

About one in four religious affiliated hospitals are in rural areas. In a prevailing climate of mergers in health care it's very likely that more and more doctors, group practices, and hospitals along the West Coast will join a Catholic healthcare system.

On the one hand, this could mean better access to specialists, high tech equipment, and integrated care.

On the other, choices regarding how we start our lives—or end them—may be increasingly made by someone other than you and your doctor.



Michael's love of radio began with snowstorm school closure announcements during elementary school in his native Minnesota. For over a decade he produced features in Sacramento and then turned to documentary film while obtaining a Master's in Health Journalism. He's just back from the Philippines where he produced both radio and film. "Radio and film inform each other," says Michael. "Good filmmakers hear as astutely as they see, and in radio we're trying to get people to see what they hear."

This piece has been adapted from Michael Joyce's radio story that aired on July, 13 2016 <http://ijpr.org/post/do-catholic-hospitals-limit-health-care-options-rural-communities>

Theatre

Continued from page 23

if for official photographs. Elich speaks in a self-consciously kingly fashion; Nordli is notably neutral. Even when Hamlet forces her to admit she betrayed his father, she does so mostly to stop him from throwing her around.

Hamlet is slow to shift his amused tolerance of Polonius to scorn. Polonius is his potential father-in-law, after all. We see what Hamlet sees: Derrick Weedon bringing an endearing specificity to the old man's comical idiosyncrasies. Ophelia (the remarkable Jennie Greenberry) is introduced in a moment of affection but soon slips into a confusion that makes her unfathomable. Neither we nor Hamlet can understand her cooperation with his enemies. Only in the end when she goes mad does she enact her inner truth, the pathos of her untenable position, used and abused on all sides.



Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is a middle-grade fantasy adventure, *Behind the Waterfall* (www.fuzepublishing.com)



PHOTO: JENNY GRAHAM, OREGON SHAKESPEARE FESTIVAL

Henry Bullingbrook (Jeffrey King, center) condemns Green (U. Jonathan Toppo, kneeling left) and Bushy (Tyrone Wilson, kneeling right) to death for misleading a King. Left to right: Kevin Kenerly is the Earl of Northumberland, Tony DeBruno (in back) is the Duke of York and Leah Anderson plays Henry Percy.

SPLENDID TABLE

Lynne's Homemade Marshmallows

Read through the entire recipe before starting to cook. Assemble everything and then begin. Once you are rolling, things move quickly. Marshmallows keep, covered, at room temperature three days. Do this once, and you will get the recipe's rhythm down easily.

Special Equipment:

A candy thermometer and a freestanding mixer.

Prep time: 20 minutes

Cook time: 20 minutes

Total time: 40 minutes

Yield: Makes about 24
1-inch squares

Ingredients

1 ½ cups powdered sugar
½ cup cornstarch
2 envelopes plain gelatin
1 cup cold water (divided)
1 cup light corn syrup (divided)
Pinch salt
1 ½ cups sugars
2 teaspoons vanilla, or the juice of half a large lemon

Instructions

1. Line a 9 by 13-inch pan with foil. Sift the powdered sugar and cornstarch over the entire surface. Set aside.
2. In a little saucepan, combine the gelatin with half the water and set aside. Put the rest of the water into a little saucepan fitted with a candy thermometer. Add half the corn syrup and the sugar.
3. Put the remaining corn syrup, and the vanilla into the large bowl of an electric mixer fitted with a whip attachment.
4. Heat saucepan over medium high until the syrup bubbles and reaches 240 on candy thermometer. Do not stir. Have the mixer running at high spread. Stand back as you pour the hot syrup over the beating corn syrup. Beat 3 to 5 minutes.
5. Meanwhile, melt the gelatin over medium heat. Pour it into the beating mixture and beat another 6 minutes, or until white and very fluffy. You now have marshmallow in all its very sticky glory. Pour and scrape all the fluff into the foil, spread to even out and cool thoroughly. Cut with a wet knife. Seal and store in an airtight container up to 3 days.

Lynne Rossetto Kasper is host of *The Splendid Table* heard on JPR's *Rhythm and News Service* Sundays at 9am.

For Japanese Parents, Gorgeous Bento Lunches Are Packed With High Stakes

Packing your child's lunch calls for a whole different level of preparation in Japan. There, moms often shape ordinary lunch ingredients like ham or rice into cute little pandas, Pokemon or even famous people's faces. It's called character bento, and there's considerable pressure to produce these cute food creations.

Tomomi Maruo has been teaching how to make character bentos, or "kyaraben" for short – at her home for the past 13 years.

"My kid brought kyaraben to the kindergarten and his friends saw the bento and moms started asking me how to make kyaraben so that's how I started teaching," Maruo said.

In a photo album of her proudest creations, she shows me the Mona Lisa, her skin with rice and her facial lines with dried seaweed cutouts. Various Pokemon. The Japanese Prime Minister, Shinzo Abe. All as food.

Kyaraben is fairly typical in Japan, where the culture puts a premium on design and packaging. A few times a week she seats moms around her dinner table to walk them through new characters. The creations will only be the size of individual pieces of sushi, but require an investment of a precious commodity. At least twenty minutes for each pig or flower.

The moms in Maruo's class say they don't do it every day, but on mornings they make kyaraben, they block out as much as 90 minutes to make lunch. And not every Japanese parent *wants* to do this – but the cultural pressure is high, because it's hard to be the parent whose kid has a lame lunch.

"I think it's oppressive," says Margarita Estevez-Abe, a political science professor at Syracuse University, who specializes in gender issues in Japan.

"In a sense, they have a lot of time on their hands and they are just putting their effort and time into creating and competing over who makes the best character bento box," Estevez-Abe says.

How Japanese women are spending their time is a hot topic these days, as the government attempts to push more women into its shrinking workforce. Japanese women are highly educated, boasting bigger numbers of college grads than men. But nearly 70 percent of them quit working after having a baby. That's compared to one third of moms in the U.S. Moms cite a combination of Japan's long work hours, lack of daycare, and cultural pressures as reasons they're staying home.

"Japan still remains to be a very conservative society. And it's interesting, the conservative side in Japan really emphasizes



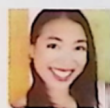
PHOTO: ELISE HU/NPR

A first-timer's attempt at making part of a 'character bento,' or Kyaraben, lunch.

es the importance of meals and lunch boxes cooked by their mothers," Estevez-Abe says.

Signs are pointing to change. The Japanese prime minister's "womenomics" initiative set a target to increase the percentage of moms who return to work after their first babies to 55 percent by the year 2020. It's crucial for Japan's economy: If women don't work in bigger numbers, Japan is looking at a 10 percent drop in its workforce by 2030 because of its aging and shrinking population.

In the meantime, there's bento. Moms in Maruo's class say while making cute characters is time consuming, it's worth it to show a little love at lunchtime.



Elise Hu is an award-winning correspondent assigned to NPR's newest international bureau, in Seoul, South Korea. She's responsible for covering geopolitics, business and life in both Koreas and Japan. She previously covered the intersection of technology and culture for the network's on-air, online and multimedia platforms.

Chie Kobayashi contributed to this story.

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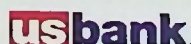
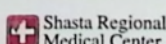
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As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Irrigation Water Flows Over Cascades To Rogue Valley

By Todd Kepple

Farmers and ranchers in the Butte Creek Valley east of Eagle Point searched everywhere for sources of irrigation water in the late 1800's. They chose Fourmile Creek, a tributary to Upper Klamath Lake on the east side of the Cascade Mountain Range.

It took 20 years to dig a 7-mile canal through the mountains to Fish Lake and deliver Fourmile Creek waters to Butte Creek. Butte Creek water not only irrigated fields and pastures, but also flowed to Medford homes and businesses.

Fourmile is about 1,000 feet higher than Fish Lake, allowing water to flow freely without pumps through the mountains from the Klamath Basin to the Rogue Valley.

Although the Cascade Canal remains in service, helping meet the water demands of

the Medford Irrigation District, its future is uncertain.

The adjudication of water rights in the Klamath Basin in 2013 turned priorities for water use upside down, giving the Klamath Tribes the highest priority claim to water in Fourmile Lake.

Only when the Tribes' rights are fulfilled can extra water be diverted for agricultural use, leaving farmers at the mercy of Mother Nature.

SOURCES: "Klamath Basin Adjudication Information Sheet." Medford Irrigation District, Web. 19 July 2016. <http://medfordid.org/mn.asp?pg=Klamath-Adjudica>; Rogue River Basin Project. U.S. Bureau of Reclamation, 1999. Web. 19 July 2016 http://www.usbr.gov/projects/ImageServer?imgName=Doc_1305577527450.pdf; "Digging Ditch from Four Mile." Evening Herald 23 Aug. 1916.

Letter Describes Reaction To 1959 Ashland, Ore.

By Shirley Patton

A forest fire threatened the city of Ashland, Ore., and its historic Lithia Park on Aug. 8, 1959. Steve Hess, son of Ashland's Postmaster Parker Hess, was a 17-year-old junior at Ashland High.

The blaze started near Jackson Hot Springs and advanced to hills above town. Hess said he and his best friend, Jim Susee, went to a play at the Oregon Shakespeare Festival that night.

"Neither...of us...owned a car so we walked...to the theater," Hess said. "We could see the fire...getting close to the park and...town.

"My most vivid memory... was when Bill Patton...(the theater's general manager)... came out on the stage and announced that he would let people know in time if the fire came into Lithia Park so that they could get to their cars and move them.

"Every so often the fire would flare up and light up the stage and audience...At the end the players were given a big ovation and we left to walk home. Quite an experience..."

SOURCES: Hess, Steve of Sun City West, Ariz. Letter to the author. 2 Feb. 2016.

NATALIE DIAZ

Reservation Mary

Mary Lambert was born at the Indian hospital on the rez. She never missed a 3-pointer in the first thirteen years of her life. She started smoking pot in seventh grade, still, never missed a 3-pointer, but eventually missed most of her freshman classes and finally dropped out of high school.

A year or so later, a smooth-faced Mojave who had a jump shot smoother than a silver can of commodity shortening and soared for rebounds like he was made of red-tailed hawk feathers visited her rez for a money tournament. His team won the money, and he won MVI—Most Valuable Indian.

Afterward, at the little bar on the corner of Indian Route 1, where the only people not allowed to drink were dialysis patients, he told Mary she was his favorite, his first string, that he'd dropped all those buckets for her. He spent his entire cut of the tournament winnings on her Wild Turkey 'n' Cokes, told her he was going to stay the night with her, even though it was already morning when they stumbled from the bar.

He stayed and stayed and stayed, then left—her heart felt pierced with spears and arrows, and her belly swelled round as an August melon.

That was a lifetime ago. Now, she's seventeen. She kept the baby and the weight and sells famous frybread and breakfast burritos at tribal entities on pay days—tortillas round and chewy as Communion wafers embracing commod cheese and government potatoes, delivered in tinfoil from the trunk of an old brown Buick with a cracked windshield and a pair of baby Jordan shoes hanging from the rearview mirror—her sleeping brown baby tied tightly into a cradleboard in the backseat.

Just the other day, at a party on first beach, someone asked if she still had that 3-point touch, if she wished she still played ball, and she answered that she wished a lot of things, but what she wished for most at that minute was that she could turn the entire Colorado River into E & J Ripple—she went on a beer run instead, and as she made her way over the bumpy back roads along the river, that smooth-faced baby in the backseat cried out for something.



PHOTO: CYBELE KNOWLES

Natalie Diaz was born and raised in the Fort Mojave Indian Village in Needles, California. She is Mojave and an enrolled member of the Gila River Indian Tribe. She played point guard on the Old Dominion University women's basketball team, reaching the NCAA Final Four as a freshman and the bracket of sixteen her other three years. After playing professional basketball in Europe and Asia, she returned to Old Dominion to complete an MFA in poetry and fiction in 2007. Her first poetry collection, *When My Brother Was an Aztec*, was published by Copper Canyon Press. She is a Lannan Literary Fellow, a Native Arts Council Foundation Artist Fellow, and a 2015 Hodder Fellow. Diaz is an Assistant Professor of Creative Writing at Arizona State University, and teaches at the Institute of American Indian Arts Low Rez MFA program, Princeton University, and New York University. She works with the last remaining speakers at Fort Mojave to revitalize the Mojave language. "Reservation Mary" is from *When My Brother Was an Aztec*, copyright © 2012 by Natalie Diaz; reprinted with the permission of The Permissions Company, Inc., on behalf of Copper Canyon Press, www.coppercanyonpress.org. On Tuesday, October 18, at 7:30 p.m., Natalie Diaz will give a public reading at the Chautauqua Poets and Writers Series at Mountain Avenue Theater, Ashland High School. Tickets are available at Bloomsbury Books and Bookwagon, or through www.chautauquawriters.org.

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